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P.D.Q. Bach
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proudly presents

VAN CLIBURN



GEORGE CLEVE, CONDUCTOR

Sandor Salgo, Conductor Emeritus

This evening's concert is sponsored by
The San Jose Mercury and News

11/3/72

THIS EVENING'S PROGRAM

Overture to "The Wasps" Ralph Vaughn Williams (1909)

Symphony A major, No. 4 Felix Mendelssohn (1833)

INTERMISSION

"Concertante Musik" for Orchestra Boris Blacher (1935)

Concerto for Piano and Orchestra in E flat minor, No. 1
Peter Illich Chaikowskii (1875)

The audience is requested to withhold
applause between movements.



VAN CLIBURN: BIOGRAPHY

Van Cliburn is a name as well known as that of statesmen or Hollywood stars, and the honors awarded this famed concert pianist are seemingly endless.

Van's background is as interesting as his career. He was born in Shreveport, La., and shortly after, his family moved to Kilgore, Texas. Van's mother, Rildia Bee O'Bryan Cliburn, had been a talented pianist but her New York debut was cancelled when her parents forbade her a concert career. Her son, however, benefited from her years of study, for at the age of three, long before he learned to read words, she began to teach him to read music. She remained his only piano instructor until he came to New York in 1951 to study at Juilliard.

Van played first in public at age four. By six, it was obvious that he

was destined for a concert career. His father built a studio for him on the back of the garage. Here he practiced faithfully before going to school, after school, and after dinner.

At age of 12, Van made his orchestral debut with the Houston Symphony. The following year, 1948, he made his Carnegie Hall debut as winner of the National Music Festival Award. By then he had already reached his six-foot-four height.

Honors followed honors. His most important victory came in 1954 when he won the Edgar M. Leventritt Foundation award which gave him the privilege of performing with the New York Philharmonic and four other major American orchestras.

The story of Van Cliburn's invasion of Moscow is well known. He immediately won the hearts of the Russian people. Tickets to his concerts were in such demand that people queued up for three days in advance.

On his return home New York City welcomed him with the first ticker-tape parade ever given to a classical musician.

In February 1959, the pianist weathered a crisis which threatened to put an end to his career. A sore finger became infected, and a delicate operation was performed. Following six months rest, his career continued unharmed.

During the next years, he returned to the Soviet Union, made many recordings for RCA, and performed throughout Europe.

Cliburn lives, when not touring, in a small apartment near Manhattan's Carnegie Hall. He likes to practice from midnight on, as well as most of the day, but desists often in the early morning hours in deference to the neighbors.

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The remaining season includes:

Thursday November 30	PDQ BACH is presented with a riotous spoof of baroque music (Concerto for Piano Vs. Orchestra); the orchestra will also perform Beethoven's Masterful Seventh Symphony.
Saturday January 20	MARY COSTA, with a "voice like sunshine" will bring us Britten's "Illuminations"; the orchestral program will feature Roussel's Third Symphony in G Minor.
Friday March 9	MOZART REQUIEM features the University Chorus under the direction of Dr. Charlene Archibeque. A magnificently moving and triumphant program.
Friday April 13	MICHAEL LORRIMER, Andre Segovia's fabulous protege, will play Rodrigo's dazzling "Concierto de Aranjuez"; Maestro Cleve and his orchestra will present Bach's Suite No. 4 in D Major and Hindemith's "Mathis der Maler" Symphony.
Friday May 25	JAIME LAREDO, the thrilling Bolivian violinist is presented in a program of Bartok and Mozart, capped by Maestro Cleve's dramatic finale of the season, Brahms's First Symphony—a new dimension for the San Jose Symphony Orchestra.



GEORGE CLEVE: BIOGRAPHY

Quiet, reserved at first, George Cleve speaks softly and admits that he sometimes has periods "of incredible shyness." But asked about music, anything about music, and his head starts nodding, the hands make short motions through the air.

Georg Wolfgang Cleve (originally pronounced Clay-vay) was born 36 years ago in Vienna, but came to this country with his parents at the age of four. Since he is now a U. S. citizen, he added an "e" to his first name and Americanized the pronunciation of his last one.

Cleve received his B.S. at Mannes College of Music in New York; studied conducting, viola, and piano under the direction of many musical greats.

One of his tutors of conducting was Pierre Monteux. Cleve was his student for 10 years.

The first symphony he did under the French maitre's supervision was the Brahms Third. Monteux would sit in the orchestra and point out

every mistake his young protege made. A traumatic nightmare, but an unparalleled opportunity.

Cleve made his formal public debut in 1960, conducting (on Monteux' recommendation) 33 members of the San Francisco Symphony at the Palace of the Legion of Honor.

In 1969, on a week's notice, he again conducted the San Francisco Symphony and the winter of 1971—this time on 12 hours' notice—when Seiji Ozawa's neck was making it difficult for him to rehearse and conduct, Cleve shared the program with Ozawa, preparing and conducting two overtures and a group of arias.

A varied career took Cleve to the New York Philharmonic, Cleveland, Pittsburgh, St. Louis, Baltimore, and Denver Orchestras.

In 1967, he served as Associate Conductor of the St. Louis Symphony which proved to be a very happy association. He has returned to St. Louis as guest conductor on several occasions, the most recent of which, he conducted an all Mozart program. In 1968 he conducted the Winnipeg Symphony, a position held for two years. The Winter of 1970, he was engaged to do a concert with the Iceland Symphony. For the 1971/72 season, he returned to Iceland as principal guest conductor.

This last summer, Cleve conducted the San Francisco Symphony at Frost Amphitheater, on the Stanford University campus. He conducted two different programs, receiving outstanding reviews and a standing ovation following his performance of the Eroica Symphony by Beethoven with which he closed the series. For the many San Joseans attending, it was an exciting preview of things to come.

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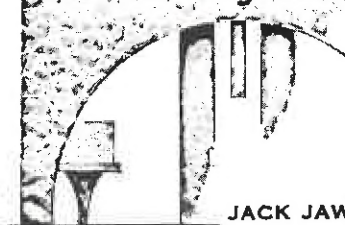
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Symphony General Manager Don Thomson assumed responsibility for Association administration at the beginning of the 1971-1972 Season. Mr. Thomson was formerly President of Continental Urban Television Corporation, and brings to Symphony an extensive background in financial management, public relations, and community activities.

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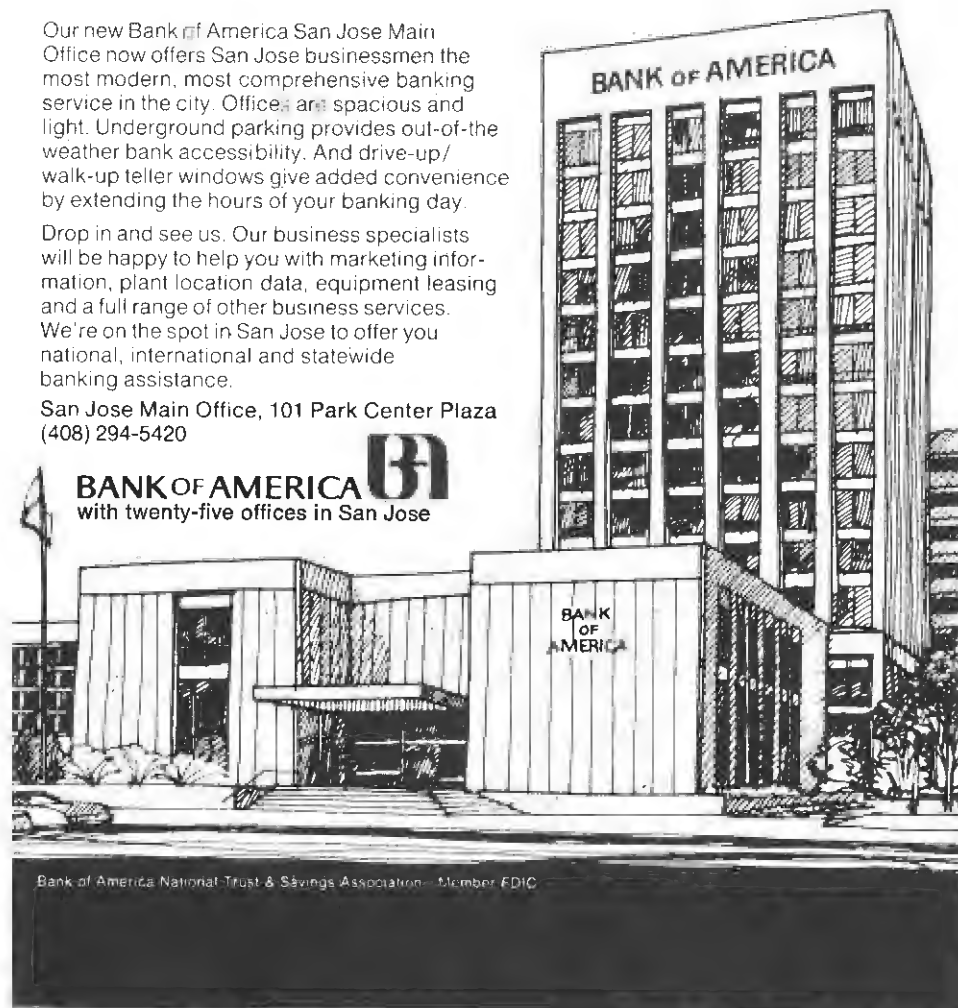
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1972-73 SYMPHO-TEENS

The San Jose Sympho-Teens, girls auxiliary to both the San Jose Symphony and the San Jose Youth Symphony, has an expanded role as official usherettes and hostesses for the upcoming Symphony season as well as its traditional purpose of fund-raising for the Youth Symphony.

Membership is open to all high school girls of both public and private institutions in the greater San Jose area who are interested in all phases of music and community service. The group is nonprofit, nonselective, nondiscriminatory, nonsectarian. The Sympho-Teens are a vital part of the parent organization, The San Jose Symphony Association, and are given full membership in the Association.

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SUMMER MUSIC CAMP

In June 1972 the Symphony Association held its second annual Summer Music Camp for young musicians.

Forty young people attended the week's music seminar at Camp Campbell in the Santa Cruz Mountains. They spent the time practicing, learning and performing with Youth Symphony Conductor Eugene Stoia and two outstanding musicians: Alfred Gillis, professor of viola at Fresno State College and John Butterfield, renown woodwinds instructor.

These young people were provided workshops and seminars, recreation, music programs, and the opportunity to perform for the public, all at no cost other than what the Symphony was charged for use of the facilities.

YOUNG PEOPLE'S CONCERTS

All elementary and junior high school children in Santa Clara County are invited to two free concerts in the Spring and November. These programs, co-sponsored by the Symphony Association and the Santa Clara County Department of Education, greatly enhance schoolchildren's appreciation of fine music.

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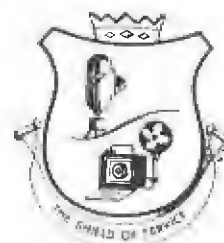


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WOMEN'S AUXILIARY

The Auxiliary, composed of women throughout the Santa Clara Valley, is involved in many activities to make the Symphony season more enjoyable, and, through its fund-raising activities, to help make it possible. Youth programs, senior citizen concerts, preview luncheons and dinners, rehearsal coffees, concert receptions, bridge circles, and office staffing give every member something to do.

This year the Auxiliary has plans to bring music events to pre-school children. Their annual fund-raiser, this time an auction, is used to sponsor one concert a season. The Auxiliary's aid in promoting the Young People's Concerts has made them an outstanding success.

For further information regarding the Symphony Women's Auxiliary, please contact Gen Torresola.

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THE SAN JOSE YOUTH SYMPHONY

Organized in 1953, the Youth Symphony gives two scheduled concerts each year.

In January the young people and their conductor, Eugene Stoia, performed three concerts in Mexico City. Plans are underway for another tour, this time to San Jose's sister city Okayama, Japan. The trip is scheduled for August '73.

The group made two radio appearances early in 1972 on KKHI, and in December will appear on KGO, Channel 7 on "The Sounds of Christmas '72."

Auditions are held each fall and are judged by the first chair performers from the San Jose Symphony. Membership is open to young people under 19 years of age.

EUGENE STOIA YOUTH SYMPHONY CONDUCTOR

European-born Eugene Stoia was educated at the National Conservatory of Music in Romania and the Hochschule for Musik in Berlin as a Humboldt Scholar. He was professor of violin and chamber music at the State Conservatory in Innsbruck, Austria.

Mr. Stoia debuted in America at Carnegie Hall in 1953. He has been concertmaster of the St. Louis Philharmonic, and founded the Fremont Philharmonic Orchestra.

A professor of music at San Jose City College, Mr. Stoia has been the Youth Symphony Director and Conductor since 1968. He plays violin with the California String Trio in San Jose. Eugene and Joan Stoia reside in San Jose.



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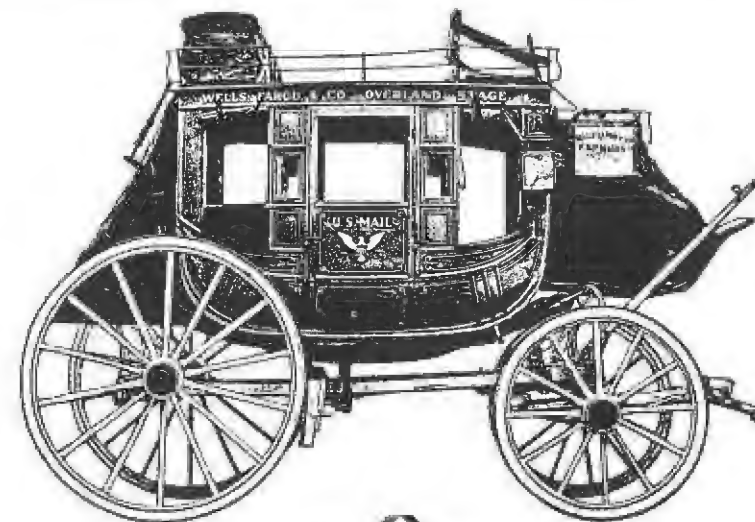
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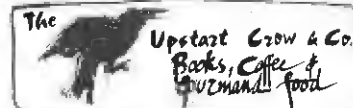
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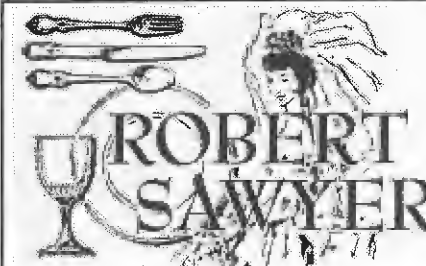
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DR. LAUREN JAKY CONCERTMASTER

Dr. Lauren Jakey is a master of the violin, receiving his doctorate at Indiana University, a Bachelor of Music degree at the Oberlin Conservatory, and his Master of Music at the Peabody Conservatory of Music.

Dr. Jakey performed with the Houston Symphony, the Baltimore Symphony, and the Seventh Army Symphony, where he served as concertmaster. During this period, he conducted concerts in Germany under the sponsorship of the State Department.

He has also been soloist and concertmaster for the Santa Clara Philharmonic Orchestra. Dr. Jakey's father was both a teacher as well as conductor of a community orchestra in Seattle. Dr. Jakey was born in Yakima, Washington.

At San Jose State University, where he is an associate professor, Dr. Jakey teaches violin and viola, coaches chamber music and conducts a baroque string ensemble. He is a member of the Faculty Trio at San Jose State University.

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RALPH LA CANNA **CHIEF OF BRASS**

Ralph LaCanna was born in Carbondale, Pennsylvania. He received his degree (B.A.) from the University of Pennsylvania. Continuing his studies at Stanford University he received his M.S. degree, and is presently studying there for his doctorate in Physics.

Maestro Rosenfeld of the Philadelphia Orchestra, and Charles Bubb of the San Francisco Symphony were among his teachers. He has played in the Bach Festival Orchestra since 1960. His appetency and versatility on the trumpet has led to his appearances with a variety of eminent musical groups; The San Francisco Pops, The San Francisco Opera Orchestra, The Marin Symphony, Amici Della Musica Orchestra, and several others. He has played first trumpet for the San Jose Symphony since 1965. He is single, and resides in Palo Alto. He is a teacher of brass exclusively.



DONALD HOMUTH **PRINCIPAL VIOLONCELLO**

Donald Homuth was born in Milwaukee, Wisconsin, where he began his study of the cello. With a scholarship he received the Bachelor of Music Education degree from Northwestern University in 1943. Over the next seven years he studied cello in New York and was cellist with the Columbia University Symphony, Julliard Symphony, New Jersey Symphony, New York City Symphony and the National Symphony in Washington, D.C. He received the Masters of Music degree from Northwestern in 1952.

A professor at San Jose State College, he plays in the Faculty Trio, along with Dr. Jakey and John Delavoryas, Professor Homuth teaches cello, string methods, and music history.

He was principal cellist with the Santa Clara Philharmonic and the American Community Symphony which gave concerts around the world in 1965. Professor Homuth now plays with the Musick Faire Chamber Orchestra.



ROBERT MANNING **PRINCIPAL BASS**

Robert Manning, principal bassist of the orchestra, received his early schooling in New York City and Fort Dodge, Iowa. His bachelor of music degree was received from Drake University, Des Moines, Iowa. He earned his masters in music at the University of Southern California. Additional graduate work has been done at Long Beach State College and the University of Southern California. He has studied with Herman Reinshagen, formerly principal bass for Toscanini, Gary Karr, and Milton Kestenbaum. Earlier study included work with cellists John Ehrlich and Roland Searight. He has performed with the Santa Clara Philharmonic, the Kern Philharmonic, Norfolk Symphony, Drake-Des Moines Symphony, and Long Beach Symphony. Presently Mr. Manning is assistant professor of music and director of the college symphony at San Jose State. He currently represents music education as orchestra representative to the California Music Educators Association.



HERKULIS STROLIA **PRINCIPAL SECOND VIOLIN**

A native of Lithuania, Mr. Strolia comes by his musicianship as a heritage from his father, a violinist and composer; his mother, a mezzo-soprano; and his two older brothers, one a pianist and bassoonist and the other a violinist, organist and composer. He studied at the New England Conservatory of Music and has performed with the New York Orchestral Society, Metropolitan Opera National Company, American Opera Company, Harkness Ballet Company and American Ballet Theatre.

Mr. Strolia is a piano technician by profession and lives in Santa Clara with his wife Marilyn, who is also a violinist with the San Jose Symphony.

The Strolias give much of their time playing for young audiences at the local schools. Mr. Strolia also plays with the Mission String Quartet, and serves as librarian for the San Jose Symphony.

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PROGRAM NOTES

by Sonja Delevaryas

Vaughan Williams, Ralph, 1872-1958. Overture to Aristophanes' Comedy, **The Wasps**.

This comedy was produced at Cambridge University in 1909 in the original Greek, and the incidental music by England's foremost composer consisted of an Overture, Entr'acte, The March Past of the Kitchen Utensils, another Entr'acte, and a Ballet and Final Tableau.

The harmonic system of the Greeks is to this day mostly conjecture on the part of musicologists, and Vaughan Williams—far from trying to re-create "authentic" Greek music—drew on his recently collected store of English folk tunes for the three themes of the Overture, prefacing them with an impressionistic "buzzing" of insects reminiscent of Ravel, with whom he had recently had a number of lessons.

The play itself is a satire on the Athenian judicial system, the judges being compared with wasps equipped with long strings, greedy, corrupt, and ineffectual.

Mendelssohn-Bartholdy, Felix, 1809-1847. Symphony No. 4 in A Major ("Italian"), Op. 90.

During his tour of Europe's cultural centers, 1829-32, Mendelssohn arrived in Rome, where he became acquainted with collectors of Italian music manuscripts. One of them, the Abbot Fortunato Santini, put his library at the composer's service, presenting him with copies of rare Italian vocal scores and receiving in return the works of Bach and Handel, yet unknown in Italy. In Rome Mendelssohn first sketched parts of his "Italian" Symphony, commissioned by the London Philharmonic and performed under the composer's direction in 1833. Not satisfied with the piece, he was unable to carry out his resolve to revise it before his sudden death at the age of 38. Nevertheless, posterity has labeled this youthful, exuberant work a "perfect symphony."

Blacher, Boris, 1903- Concertante Musik, for Orchestra, Op. 10 (1937).

Born in China, of Estonian-German parents, Blacher studied composition with Friedrich E. Koch in the 1920's and musicology at the University of Berlin. Not until 1945 did his music gain recognition. He is now a professor at the West Berlin Hochschule für Musik and gives master classes in Europe and abroad. His music shows oriental influences and is sometimes compared to Stravinsky's. The Concertante Musik (Music for orchestra, with two or more solo instruments), an early work, exhibits metrical and melodic elements in which hurried, light staccato alternates with lyricism. An ostinato bass has thematic significance, and in some instances there are bitonal effects.

A highly original mind, Blacher enjoys inventing such titles as "Music for Convalescing at the Baths" and scoring for such grotesque combinations as soprano, alto saxophone and bassoon.

PROGRAM NOTES

Chaikovsky, Peter Il'ich, 1840-1893. Concerto No. 1 for Piano and Orchestra in B-flat minor, Op. 23.

Because Nicholas Rubinstein, director of the Moscow Conservatory, had rejected the Concerto, Chaikovsky dedicated it to Hans von Bülow, who premiered it in Boston in 1875 with Benjamin Johnson Lang conducting. The second performance occurred in New York under Walter Damrosch. According to press notices, the first movement "lacked a central idea around which to assemble such a host of musical fantasies," and the finale sported "syncopation on the trills, spasmodic interruptions of the subject, and thundering octave passages."

Audience response was something else, for in a letter to Rimsky-Korsakov, Chaikovsky commented,

"Think what appetities these Americans have! After every performance Bülow had to repeat the entire finale. Such a thing could never happen here!"

Russian acclaim came after a rendition by Sergei Taneyev, and even Rubinstein admitted his error and repeatedly played the work in public.

Program prepared by

